/19 cont./

462 children, such as adornments of strings of beads, straps for carrying children, and hammocks; they make ollas (where they can find suitable clay); and they care for the cleanliness of the house and its surroundings and the raising of the children. In short, pertaining to the man are the use of the machete, the axe, weapons, etc., and to the woman ollas, decorations, the broom, etc.

484 Only on journeys, considered apart from the rest of their
482 life, do the Indian women appear laden like the bachaco /an antlike insect/, /20/ while the men walk unburdened with weapons in hand. But it should be considered that the Indian travels this way always in hope of game that may appear at an unexpected moment, and that frequently he leaves the beaten path to run on to an agreed meeting point or the end of the trip.

461 Often the Indian man will be found lying down in his
462 hammock while the woman prepares the meal for him; but on many other occasions the Indian woman will be seen resting or relaxed in her hut while the man, abandoning repose, in wind, cold, and rain is hunting animal food (not so easy to obtain as is the vegetable) in the early mornings, at nightfall, or running the whole day long with but a piece of cassava in his bag.

[521] To be sure among the Indians as well they debate the eternal and hateful question (especially in moments of displeasure) of whether the women work more than the men or vice-versa, and the final conclusion is always in favor of the person speaking and against those of the opposite group. But this proves nothing, since nobody is a fair judge in his own case.

461 42. The much-cackled-about laziness of the Indians as a
538 group having thus been resolved, we do not deny that among them, at the side of the arikenak, diligent one, exists the enakiní, the weak and lazy one, both of them so ably portrayed in the tale of the owl and the duck. They also say that just

Hunting

/82 cont./

224 and fishing equipment: bow and arrows, blowgun and quiver,
226 traps and nets, harpoon and hook. Poisons for the same: curare
278 and several kinds of Verbascum. Culinary equipment: grater,
415 manioc strainer, a fine sieve, baking pan, small mats, ollas,
large wide-mouthed jars for catching rain, and mixing bowls.
342 Ranchos or temporary dwellings and houses of fixed location:
the former rectangular and the latter circular with conical
291 roofs. Items of clothing and adornment: loincloths, feminine
301 guayucos, moriche /palm/ sandals, wrist and ankle rings,
513 garters, foliage coverings /pampanillas/, halos, necklaces and
● 482 earrings; hammocks, bags, and straps for carrying children.
854 Their household items: small benches, pothooks, camazas
352 /large gourd dishes/, awls, guayares, and an infinity of baskets.
412 Their instruments of navigation: paddle and pole, balsas and
415 canoes made from tree trunks or with their bark /concha/ only.
501 Their textiles: with the spindle, fibers twisted upon the thigh,
283 other braided fibers and small weavings done on rudimentary
286 looms. Their musical instruments: timbrels, whistles /pipes/,
534 flutes, war trumpets /botutos/, and drums. Their agricultural
241 cultivations: yucca, plantains, maize, cane, ají, auyama
/gourd plant/, cotton, tobacco, and various sorts of tubers.
252 The preparation of foodstuffs: boiled and roasted food, cassava
262 and mafioco /maize flour/ ground in a mortar, guarapos /sugar-
273 cane juice/ and purées, fermented and nonfermented. Etc., etc.

179. It should be made clear that these Indians for many
177 generations have, through other neighboring intermediary tribes,
439 been obtaining some instruments of our European civilization:
[411] knives, machetes, chícoras, axes, fishhooks, firearms, files,
[412] mirrors, glass beads, cloth for loincloths /guayucos/. But
[301] they still remember a time when they used to make their loin-
[291] cloths and straps for carrying children from the bark of special
trees; when they made their fishhooks with thorns from plants
287 or barbs from fish; when they made their arrows with tips of
314 bone, wood, or a special cane; when they used dextrales (stone
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*192 *197 534

before w and by the presence of slight breathing between these sounds.

224. *Dug-out (canoe) — kuriyara. This word is likewise common to most Carib dialects and has been adopted in South American Spanish "curiara") and English ("corial" — a word that has nothing to do with "coracle"). In Carib generally kanawa (etc.) means any kind of boat and kuriyara (etc.) means a particular kind, a dug-out with pointed ends. The Kamarakotos use no boats except the kuriyara and usually use this word but are acquainted also with the word kan.wa which, to them, is virtually a synonym of kuriyara.

225. Paddle — kan.wa-pa:re.

[48]

226. Man's carrying frame — wayare.

*192 *197 534 j. Musical instruments and dances.

227. *Bugle (straight bamboo tube blown like a trumpet) — kamai. Taurepán (Koch-Grünberg) kama:yen.

228. Flageolet (end-flute) — lue, lwe, rue. (The word also designates the reed from which these fifes are made.)

229. *A small variety of lue — kaikara. Taurepán (Koch-Grünberg) kaikala, "side-flute."

230. Flute (side-flute) — nan-nau.

[172] [231]

231. *Horn (cow's horn blown on side, not end) — kacho. This is the local Spanish "cacho." Cows are quite unknown among the Kamarakotos and this instrument is a recently imported novelty.

232. *Gourd or calabash rattle — maraka. This word, with little variation, is general in Carib dialects and also occurs in Arawak and, like the instrument, it has been adopted in American Spanish and is passing into American English.

[171]

233. *Drum — sambura. Taurepán, sambura. Makuchi (Williams) sanbu-ra sambura. In various forms the word is general in Carib and cognate words occur in many non-Carib languages, e.g. (Koch-Grünberg) in Guinau samhola, in Shiriana sambo:ra, and in Maku sambula. Williams suggests that this word might be native, but it is otherwise universally believed to come from the Romance, Spanish, Portuguese, French, "tambor," "tambur," "tambour," ultimately from the Arabic. The evidence does point this way, but with Williams I feel some reservations on the subject.

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Fig. 19 — Barbasco Fishing.
Carrying the prepared fish-poison (inɛ' in this case) up the stream (Río Yurnán), which is here low at the end of dry season.

415 The several recent expeditions have provided the Indians with a consid-
177 erable supply of enameled pots and plates, glass bottles and large tin cans, as well as a few table knives, forks, and spoons. The supply is not yet by any means sufficient to replace the native objects and as far as I could learn they were not articles of trade before these expeditions brought them in. Enamelware pots, which substitute for the breakable native earthenware of difficult manufacture, are eagerly sought, but the other European objects in this category are not much valued and some acquired from a previous party had already been discarded in favor of native ware. Even empty gasoline cans, which are almost priceless among many primitive people, did not seem to be especially valued. With the single exception noted, their own articles are actually better for their uses to the Kamarakotos and will not be replaced unless their mode of life changes completely.

Furniture.

352 The only furniture, even speaking broadly, consists of benches, hammocks,
[522] and cradles. The native bench, aponoi?, is hewn from a block of wood, usually leaving four legs at the corners, not inserted but cut from the same block as the seat (see Fig. 30). These are always very low, generally only 5-10 cm. in height, as the Indians find higher seats uncomfortable. There is a higher and more complex bench, murei, but this is used only by piaches (see "Magic and
[576] Religion"). Away from home, and often also at home, the Indians sit on their haunches rather than on a bench or on the ground, but every house does have one or two benches. They do not sit down to rest, but lie or sit in a hammock. (See Roth, 1924, Fig. 81 and accompanying text, for interesting data on the evolution and variation of benches in this broad area.)

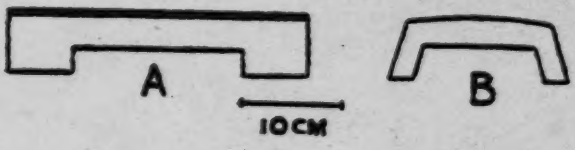

Fig. 30 — Kamarakoto Bench.
An aponoi?, hewn from a single block of wood.

[513] As throughout tropical South America, all the Indians sleep in hammocks.
[582] Each individual has a hammock, kami, which he takes with him when traveling or visiting, and he never sleeps in any other way. The hammocks are made of

352 cotton twine and the mode of manufacture will be described below, under "Textiles."

352 854 Very small babies are sometimes placed in a cradle, pakaːri, which consists of a ring of wood (or a liana) suspended from a beam in the house by four cords. A band of cloth is fastened across the frame to hold the baby and above this a transverse stick is fastened to keep its weight from deforming the 353 ring. Similar rings, without the cloth or transverse stick, are sometimes used to hang up pots and similar objects and these are also called pakaːri.

Basket-ware.

285 The various baskets and the weaves used in them are described in more detail below under "Textiles." Here those that form part of the necessary or normal household equipment are listed and their functions given: 1/A

tangõʔ — the casave press, described above. Fig. 54.

pangaiʔ — casave sieve. Fig. 56A.

œapa — a large circular, closely woven shallow tray used for drying and sunning various things (cotton, vegetables, etc.), for serving casave, and the like. Fig. 56B.

matuːtu — a square tray, shallow but with a vertical rim, raised from the ground by four short legs. Uses similar to those of the œapa. Figs. 57, 58.

o.oloi — a single, flat, square mat, used to fan the fire and as a plate. Fig. 56C.

waricha) these, more exactly distinguished under "Textiles," are
warakapi) small carrying and storage baskets, carried in the hand.
wapa) Figs. 59, 60.
sokoʔ)

amaːtu — relatively deep rectangular baskets with covers and two layers of weaving (often with leaves between). They are closely woven, sometimes waterproof, and are used for the storage of clothing and of all sorts of personal treasures, necklaces, earrings, and so on. Fig. 62.

● [482] akaiʔ) These are variations of the woman's back-carrying basket or
koataiʔ) frame, designated according to the weave used. Figs. 65, 66.

wakawaʔ — A rougher and relatively uncommon type of heavy carrying basket. Fig. 55.

H/I ɛno-saramba — a small, deep basket with very open weave, sometimes used for carrying, like the waricha, etc., but particularly as a bird cage. The top is tied together in a straight line and a perch is thrust through the mesh from one side to the other.

1/A [For figures referred to in text, see pp. 185b, 190a-190c, 193a, and 197b-197c, category 116 - Analyst]

286 As the apron becomes wider below, additional warp strands are added by tying into the most medial of the border bundles -- the borders are never widened and additional warp strands are almost invariably added from the border, only very rarely within the area below the top tie.

When the beaded area is completed, the ends of the warp strands and some other threads added for the purpose are knotted around a transverse string and left projecting as a fringe, which is often dyed pink or reddish brown. Typical completed aprons are shown in Fig. 47.

Bead bands, festoons, and a few special types of stringing beads, although not strictly textiles, have the same character and involve the same sorts of problems. Self-explanatory illustrations of several types of this work are given, Figs. 48-49. Beads are always strung simultaneously on two separate threads [283] even when this is not a technical necessity as it is in the apron fabric. Cotton [462] is generally used, but occasionally very fine curagua thread is employed. All bead work is done by women.

Basketry.

*285 The Kamarakotos make and use baskets in great numbers and variety and their skill in this respect is perhaps their most interesting characteristic to the visitor. Baskets are necessary to almost every phase of Kamarakoto life. Among the things for which they are used are:

● [482] Carrying — a wide variety of baskets adapted for carrying almost everything, light or heavy, that an Indian has to transport.

[251] Storage — open baskets of several sorts for storing food, etc., also chests, jewel boxes, and others.

Mats, as floor mats for closing doors.

Pans.

Plates and trays for serving food.

Casave presses.

Casave sifters.

Trays for drying cotton, etc.

Bird cages.

Fish traps.

Quivers for blowgun darts.

It must, however, also be noted as characteristic that the Kamarakotos and their allies do not use basketry for purposes common among some distant Indians, for instance in North America. They do not make water containers of basketry and so have no boiling baskets, water storage baskets, or basket canteens, cups, and bottles. They do not use basketry as an adjunct to pottery manufacture, nor do they make any clothing, sandals, cradles or baby-carriers of basketry. Finally, they do not make any sort of basketry furniture,

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Fig. 55 — Kamarakoto Basket.
A wakawa', made by plain plaiting of two moriche palm leaves.

*285 171 [128] As regards baskets, this classification is based on that of Roth (1924) with some modification and omission of a few non-Kamarakoto minor subdivisions.

Allied Indians, including the Taurepánes, make a wide variety of mats, trays, and sack- or bag-like baskets by plain plaiting, especially from separated strips of one or two moriche leaves, left attached to the midrib (Fig. 54). Koch-Grünberg illustrates typical Taurepán specimens and Roth illustrates many from British Guiana and gives exhaustive details of their construction. Such basketry, the materials for which are everywhere and require almost no preparation, is very quickly and easily made and can serve almost any purpose to which basketry is put among these tribes (the only important exceptions are presses and sieves), but it is crude, relatively impermanent, and esthetically unsatisfactory and has only speed and ease of manufacture to recommend it. It is the lazy man's basketry and it speaks well for the Kamarakotos that they make almost no use of it. They are, of course, capable of such plaiting and *285 can produce it on order, but they do not like it or ordinarily use it. Aside from large door mats, for which this is the best material and technique, I saw no pieces of plain plaited work actually in use among them and only one, a wakawa' that had been made by them for their use, and this had been abandoned. [178] In marked contrast, the Taurepánes, at least in the vicinity of the [797] mission where native skill seems to be rapidly degenerating, make and use much plain plaited basketry.

The large mats used primarily to close doors at night and secondarily as floor mats and even as sunshades are plaited from two pinnate leaves of palms such as the kunwada. The midribs are laid together to form one edge of the mat and the pinnae are plaited together, usually by single one-over-two twilling, and their small ends braided into an edge for the other side.

The one really native plain plaited Kamarakoto basket seen was a wakawa', which is used in exactly the same way as an akai'. It is made of two split moriche (kwai) leaves, the stems projecting at the upper corners of the back. Back and sides are plaited in one-over-two twill and the ends of the strands braided into loops at the lower corners, then into a lower rim and finally into a median braid up the front (part away from the person carrying), ending freely [482] (see Fig. 55). A back thong is tied to the stems as a head strap.

Turning to more elegant types of basketry, the common mat, o. olori (Fig. 56 C), is made of manare, the commonest basketry fiber, and notwithstanding its simplicity is usually carefully and handsomely made. [171] They are square and are identical with what Roth calls the Akawai fan (indeed he notes that these occur among the Arekunas and are by them also used as mats). They are of closed twilled woven plaiting, constantly one-over-three except at points on the diagonals, edges, and center where variations are required by the pattern. Their peculiarity is that the strands in the two directions are really the same, each strand doubling at the edge and returning into the

*285 wadapi as in the best matuɨtu, with a small spirally wound wadapi loop on each side of the rim to which a carrying cord can be attached.

The amaɨtu (Figs. 62, 63) is with some reason the most prized of all baskets. It is made in all sizes from small ones that can rest on the palm of one hand and are the native "jewel cases" to big ones nearly half a meter in length that are the native "wardrobes," "coffers," or "satchels." It is almost always composed of two essentially similar and separate baskets, one slightly larger and slipping over the other as a cover. Each of these, in turn, is really two baskets, one permanently fixed inside the other as a lining. Finally a layer of flat leaves is frequently, but not always, placed between these two as an interlining. When thus prepared, such a basket is waterproof.[156]

The base of the outer layer (of course either of the basket, proper, or of its cover) is made like that of a soko' or wapa except that it has a row of hourglasses in the center and is elongate, not square. The sides are of pictorial twill like those of a wapa, generally on a grander scale. The lining is more simply and weakly woven in a plain, half-open checked pattern (see Fig. 63). The lining is simply cut off at the rim and the outer fabric is finished more or less as in the soko' but with the turned-over strands not woven back far enough to show after the split reed edging re-enforcement is applied.

[171] Baskets of similar form and use are made all over this culture area, varying in technique from crude one-ply checked or wicker work to two- (or with the leaves three-) ply baskets of the finest sort, such as the Kamarakotos make and use. Here again it is seen that the type made by these Indians is that most advanced technically and esthetically.

*285 252 171 Turning to special purpose objects that are made of basketry but cannot properly be called baskets, the casave press is perhaps the most essential. These are, necessarily, universal among the casave-eating Indians, and also in civilized communities where casave is prepared, so that they are already very familiar and no lengthy description is needed. A few tribes still use relatively primitive presses, but the Kamarakotos and all their allies and neighbors have the most advanced (now, indeed, nearly ubiquitous) type, called "sebucán" in Venezuela and "matapi" in British Guiana. It only needs to be added that the form of the Kamarakoto sebucán, tangõi' (Fig. 64), is that of Roth's (1929) "Taruma and Waiwai" type, that is without shoulder or hip girdle, but without the special Waiwai weave, the neck being of one-over-two twill and the body of two-over-three twill, plaits similar to those in the Arawak type which, however, differs markedly in details of form.

*285 ● 482 The woman's back-pack or knapsack[157] is called akai' (Fig. 65 B) if the bottom is of openwork and koatai' (Figs. 65 A, 66) if it is closework, a distinction that has no bearing on either form or function of the back-pack as a whole but is apparently considered essential by the makers. The basketwork consists of a flat, elongate, rectangular bottom or back piece surrounded on the two

156, 157 [see footnotes on pp. 325-26, category 116 - Analyst]

*286 sides and at the bottom by a high, continuous rim of basketwork, but not at
●482 the top. In the akai? the weave is the same throughout and consists of any type of lattice, that shown in Fig. 65 B being most common. In the koatai? the bottom is of closed twill, usually with a repeating square spiral pattern, and the sides are latticed. In both the bottom strands are continuous with those of the sides. The sides are never of closework. This basketry is bound all around the edge with split lianas in various ways like those already described for split-cane re-enforced edging on baskets. The back is re-enforced by a rectangular frame of four sticks placed inside but with the ends projecting through the basketwork, lashed with wadapi and also tied to the basketry with curagua twine. Outside the basketry, beneath the longer pieces of this inner frame, two considerably heavier sticks are lashed. A small liana or a split large one is fastened at each bottom lower corner, outside, bent over the rim, and passes down to the same corner inside. A brace of spirally wrapped wadapi runs from the edging at each top outer corner to the top edging of the back piece and another, shorter, from the free part of this to the edging between its two attachments. Finally, a stout cotton cord, to be used to anchor the lacing of the load, is usually permanently looped all around the edging and a more slender, long piece, to use as lacing, is tied to this at some point. Carrying straps, usually of bark, are attached to the heavy sticks outside the base, one to go over the head and two to slip up the arms over the shoulders, although either the head strap or the shoulder straps may be omitted. Among the Taurepánes and apparently most
[462] other tribes, these are used by men and women. Among the Kamarakotos they
[184] are, like all basketry, made by men but except in very unusual circumstances only the women use them, the man's back-pack being quite different (see "Transportation") and not of basketwork.

*285 As regards the dart-quiver, nõi-ye (Fig. 67), I am in the same position
411 as regarding the kapok basket that accompanies it. I cannot be certain that
[128] any particular specimen examined was really of Kamarakoto manufacture.
[237] The mode of construction is also largely concealed in the finished article, which is all I have seen, by its being heavily covered with beeswax. In this case, however, all are nearly the same in construction and since the Kamarakotos do make some, a general description must apply to their work. The inside of the quiver is a separate basket (sewn to the outer layers) which in the cases I have seen has a square single-hourglass base and all-over twill sides. This is surrounded by at least one and apparently several other layers of heavier basketry, forming a long cylinder flaring at both ends. The upper end is left open, its thick edge neatly braided, and the lower end closed with a circular plate cut from a calabash, tied in place with curagua twine. Except for this
[283] base and the upper rim the outside is heavily smeared with beeswax. At about the middle a wide spiral wrapping of moriche cord is tightly applied over the beeswax, and into this is bound a short loop, just long enough to slip over the

[text continues on p. 198]

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Fig. 65 — Kamarakoto Back-packs.
A, a koatai', with cotton load-lashing and bark carrying strap. B, an akai', without lashing or carrying strap. Both seen from behind (as they are carried in use).

5:Simpson N-5 (1939) 1940 SS16 Pemon SS16
Kamarakoto
197b

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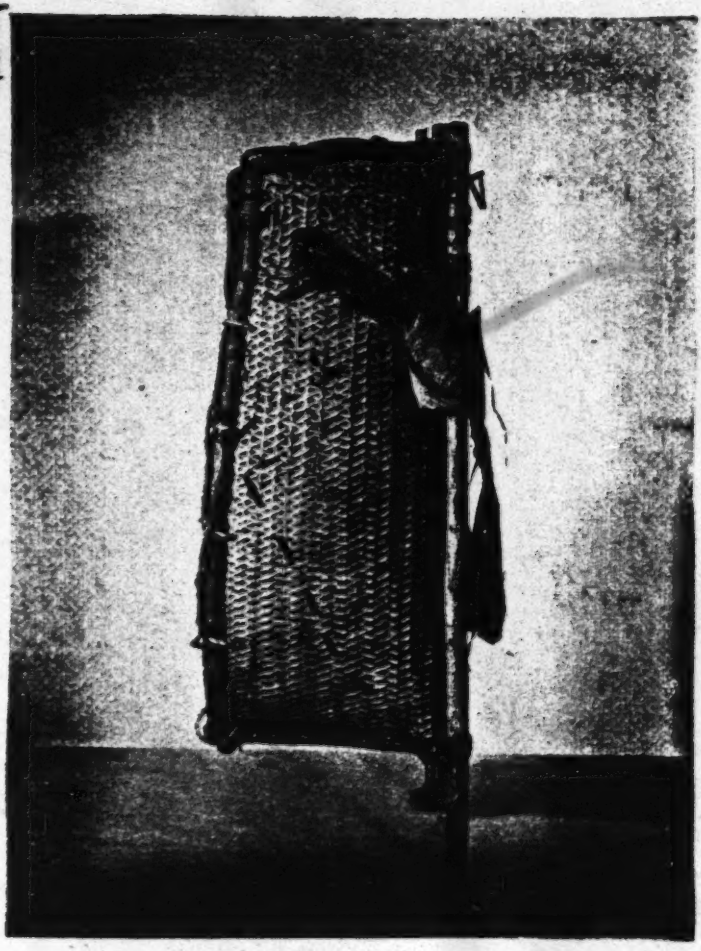

Fig. 66 — Kamarakoto Back-pack.
The koatai', shown in Fig. 65 A, seen from the side.

501 [322] [439] [824] The Kamarakoto paddle is skillfully carved from a single piece of wood and is much valued, as is shown by the fact that they have traded paddles from as far away as the Brazilian border. The accompanying figure (Fig. 71 B) is of a Kamarakoto-made paddle of poretade (poreta-yɛ?ʔ) a wood that I was unable to identify. It has a crescentic handle and an elongate oval blade, widest near the distal end. Nordenskiöld (1924, Map 23) has mapped types of South American paddles and the Kamarakoto paddle is generally similar to those that he shows in this general region although not identical with any known to him and, by coincidence, rather near one he shows well south of the Amazon (Yuruna, after K. v. d. Steinen). It is, however, nearly identical with the Taurepán paddle (Koch-Grünberg 1923, Vol. III, Pl. 40, Fig. 5), not known to Nordenskiöld. Roth's data, also published too late for inclusion in Nordenskiöld's map (1924, Fig. 337) show that paddle forms do indeed have a characteristic tribal distribution but that the broader geographic distribution is by no means as clear as Nordenskiöld's map suggests. Types that appear on this map to characterize such widely separate areas as the extreme southern and southeastern Amazon Basin, the central Amazon Basin, and the Orinoco Delta, all occur, in fact, within the limited region from the British Guiana Coast to the upper Orinoco, but not in the same tribe. The Arekuna paddle is a recognizable and distinct form, but the scanty data do not yet show any differentiation within the local tribal groups of Arekunas.

501 171 [114]

Rafts are not used, unless occasionally and extemporaneously. They are mainly western in South America, although Nordenskiöld was not correct in supposing them absent in the Guianas. Gumilla and Humboldt long since described their use on the Orinoco as did Crévaux in French Guiana, but of course it is true that the canoe is the typical means of water transport in this whole region.

● 482 [492] Since most transportation is overland and since beasts of burden are unknown (the only possibility, the dog, is never so used), carrying is done entirely in back-packs.[166] Women carry with the elaborate basketry akaiᵗ and koataiᵗ (see "Basketry," above), very seldom used by the men, an apparent distinction from Taurepánes and other allied tribes in which this type of back-pack is frequently, or even principally, used by men. The Kamarakoto man's back-pack (Fig. 73) is peculiar among allied Indians in its simplicity and absence of a retaining rim at the sides or bottom. It is simply a section of tough liana made into a closed loop with carrying straps attached at the sides and crude netting of bark or twine across the frame. The load, which may be quite as heavy and bulky as that carried by a woman in an akai, is tied to this frame, where it is sustained only by its own lashing. Such a pack seems inconvenient but it was invariably preferred by the men even when an apparently much more suitable akaiᵗ (or koataiᵗ) was at hand.

Such frames are usually carried by a loop over each arm at the shoulder. The akaiᵗ and koataiᵗ may be so carried, but usually are mainly or wholly supported by a head-strap. The use of a chest-strap is unusual.[167]

166, 167 [see footnotes on p. 327, category 116 – Analyst]
[text continues on p. 218]

Fig. 73 — Kamara[illegible]lan's Back-pack.
Man's carrying frame, wayare, a[illegible]ed. The load is lashed to the frame with cords.

482 The man's carrying frame is called wayare, the same word as that used in colloquial Spanish, with the spelling "guayare," as a name for the akai? and related back-packs, but I am not sure of the linguistic relationship involved here.

Carrying nets and (true) baskets used as back-packs are not employed.

Mining

316 Mining, for gold only, is an intrusive and recent element in Kamarakoto
436 culture. There is no evidence that they use or ever have used gold for any
437 purpose among themselves, but they have recently discovered that it can be
[177] used as a "cash crop" to obtain trade goods direct from Venezuelans, replacing balatá and a few other local products once used for that purpose. It is unlikely that gold has ever served as an object of trade or means of exchange between
[135] the Kamarakotos and other Indians. The known deposits are alluvial and patchy
316 and production is sporadic. The gold is extracted in small quantities by washing by hand in a wooden pan, watea from the Spanish "batea," hewn from a
[177] segment of tree trunk. This method has obviously been recently introduced under (civilized) Venezuelan influence. The gold pan has the usual Venezuelan form, a broad hollow cone, used by setting the point on the ground and tipping the rim with a rotating motion, rather than holding the pan in the arms in North American fashion or hanging it by cords attached to handles as is done in parts of Central America. In at least one case the pan was decidedly deeper than any that I saw in the civilized parts of Venezuela.

At present mining is almost insignificant in Kamarakoto culture, although it has some importance in its bearing on their contacts with the outside world.

*285 171 by coiling of the best sort, and no true coiling occurs in this area. The skill involved in a fine Carib pictorial twill and its esthetic values appear to me to be as great as in the famous coiled ware of some more northern Indians, but it can hardly be expected to have the peculiar qualities of coiling.

*285 482 184 157. This term has been preferred by various English writers and is correctly descriptive as to function but seems to me to be misleading as to form, since there is nothing sack-like about these carriers.

*285 411 283 158. A specimen possibly Arekuna but surely not Kamarakoto has a rawhide thong — an almost unique example of the use of rawhide rather than plant fibers for such purposes.

*285 227 [17] [224] 159. Roth calls these "creels" and apparently they are used in British Guiana for carrying fish, however caught. Kamarakotos use them only as traps and carry fish in any carrying (true) basket. If the fish are so lively that they will not stay in an ordinary basket, they are killed — in the case of small fish, by biting their heads.

*285 192 194 160. I did not myself hear this pronunciation from a native, but was told that it is "correct."

*285 631 161. Some Indians are said now to paint similar designs on baskets after they are woven but this (technically degenerate) process is not used by the Kamarakotos.

532 177 162. It is worth recording that in one case several Christian crosses, a non-native element in design, had been scratched on a house, and that in another an exceedingly crude but recognizable figure of a man on a horse was seen, something even more exotic than a cross in Kamarata where no horse has ever set foot. Even these few rough attempts at graphic art have evidently been made under non-Indian influence and by one of the more sophisticated members of the group.

534 824 163. Both Roth and von Hornbostel give evidently cognate words as applying to a transverse bamboo flute, but the Kamarakoto kaikara is certainly a reed flageolet.

534 114 164. I am not certain that a simple sort of reed instrument has not been devised, but I saw none and the evidence is very doubtful. If so, it is doubtless an innovation under foreign influence.

534 171 165. Panpipes are so widespread that this omission is striking, but I can find no evidence for their occurrence anywhere in this immediate group of tribes.

● 482 171 166. Kamarakoto women follow the universal custom of Venezuela and adjacent regions in carrying weighty objects balanced on the head for short distances, but not for long carries as when traveling.

[114] 167. Here again Nordenskiöld's generalizations are not correct as applied to our area despite his encyclopedic knowledge and general accuracy. He considers chest-straps typical of this region and head-straps as mainly or wholly western in South America.

601 168. yakon is the same word as akon. The y is not here used only in compounds, being part of a disjunctive form as well, but it is not consistently used to distinguish a male from a female relationship.

[171] 169. The Kamarakotos are aware of the fact that this word is peculiar to them and told me that the Gran Sabana Indians address their mothers as amai, but that this is not a Kamarakoto word.

123 674 170. Our camp with its overflowing abundance of desirable and poorly or not guarded objects must have presented an almost irresistable temptation, but on the whole the sorely tried honesty of the Indians was equal to the test. It is true that a few small objects were stolen, or perhaps appropriated would be a fairer word — in some cases it must have been confusing to the Indians to know what desirable objects, such as spent cartridges, were fair prey and what were not. In one case application to the cacique procured the return of an appropriated object with the explanation that it had been believed abandoned. At least one valuable small object, a gold pencil, disappeared permanently.

123 436 439 171. When we started trading with them, the Indians wanted no money except a few small silver coins to use as ornaments and they complained that a previous party had wanted to pay them in money, which was useless to them. When they eventually learned the value (to us) of Venezuelan coins and that they could spend the coins with us for goods of real value, they gladly accepted them. It was not uncommon for an Indian worker to ask for his pay in silver and then to reappear in an hour or so and spend it all for trade goods, which he could have had in the first place without using the money. This developed into a delightful game amusing to everyone but our paymaster. See Fig. 74.[1]

[1] [For Fig 74, see p. 228a, category 116 — Analyst]

539 [825] 188. The large kind called po. inga.

189. His death has nothing to do with the story — one of several such parenthetical statements that add circumstantial detail for no apparent reason.

190. Tangŏi?.

191. Pangai?.

[462] 192. The making of the press and sieve of basketwork is man's work, assigned to Maichak. The making of the casave itself is woman's work.

193. "Tirita" = manare.

[241] 194. Casave plant, kŏsra.

[482] [171] 195. akai?. The use by Maichak of a sort of back-pack now used almost exclusively by women among the Kamarakotos is peculiar, and it is noteworthy that the akai? is used by men among allied tribes.

[241] 196. The kind called polopakai?.

[825] 197. A "chupacacao," kadau-kadau in Kamarakoto. The species of the two preceding birds was not mentioned.

[26] [192] 198. In using "king" and "queen," I follow Antonio's Spanish, "rey" and "reina." It should be "princess," since the king's daughter is meant, and the Indian words are, of course, better rendered as "chief" and "chief's daughter," but it seemed better to follow my main source, Antonio's Spanish version, as exactly as possible.

199. As the event proved, it was not the king, but the story is here told from Maichak's point of view.

200. See note 198, above.

[551] 201. The queen's name is nowhere given and my informants did not know it. The giving of any personal names is contrary to the practice of daily life.

[584] [583] 202. The previous relationship was irregular, since the bride's parents were not consulted. Now her father's consent is sought to regularize the